



BARK AT THE MOON



















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YOU'RE NO DIFFERENT /12 4:58  
NOW YOU SEE IT (NOW YOU DON'T) /16 5:04  
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# BARK AT THE MOON

By OZZY OSBOURNE

Hard rock ♩ = 144

Ano3rd

Gno3rd/A

1.

N.C.

2.

N.C.

Ano3rd

1. Screams break — the si —  
2.3. (See additional lyrics)

Gno3rd/A

- lence,

wak - ing from the dead of night.



A no3rd



G no3rd/A



Venge - ance — is boil - ling,

he's re - turned to kill the light. —

F#m



D/F#



Then,

when he's —

found

who he's

E/F#



F#m



look - ing for, —

lis - ten in —

D/F#



E



1.

N.C.

D.S. (1st &amp; 2nd ending)

awe,

and you'll

hear —

him

bark at the moon. —



2.3. N.C.    

bark at the moon. — 2. 7. 8. 9. 10. (Instrumental)

F  1.  2.  To next strain

1. 3. Hey, — yeah, bark at the moon. —  
4. 5. 6.

3. 4. 5.  6. 7. 8. 9.  10. 

yeah, bark at the moon. —

Ano3rd  Fine 

They cursed and bur - ied him a -




long with \_\_\_\_\_ shame, \_\_\_\_\_ and thought his



time - less soul had gone, \_\_\_\_\_ gone. \_\_\_\_\_




In emp - ty burn - ing hell, un - hol - y \_\_\_\_\_ one, \_\_\_\_\_




\_\_\_\_\_ but he's re - turned to prove them



This musical score is for the song "Bark At The Moon - 6 - 5". It is written for guitar, piano, and vocals. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal melody with lyrics "wrong, \_\_\_\_\_ so wrong, \_\_\_\_\_" and a guitar accompaniment. The second system includes the vocal melody with lyrics "ooh yeah, ba - by." followed by a "(guitar solo)" section. The third system continues the piano accompaniment. The fourth system shows a guitar solo section with a first ending marked "1.". Chord diagrams are provided for various chords: Bb, Dm, C, Am, Gm, and A. The piano part features a steady bass line and harmonic accompaniment. The guitar part includes a melodic line and a solo section.

Bb

wrong, \_\_\_\_\_ so wrong, \_\_\_\_\_

Dm

ooh yeah, ba - by. (guitar solo)

C

Dm

C

Am

Bb

1.

Am

Gm

A

Bark At The Moon - 6 - 5

2. B $\flat$  C Dm B $\flat$

*continue solo*

C

Am B $\flat$  G/B C

*D.S. (1st & 2nd ending)*

*-- end guitar solo*

*Verse 2:*

Years spent in torment,  
Buried in a nameless grave.  
Now, he has risen,  
Miracles would have to save.  
Those that the beast is looking for,  
Listen in awe, and you'll hear him  
Bark at the moon.

*(To Chorus:)*

*Verse 3:*

Howling in shadows,  
Living in a lunar spell,  
He finds his heaven  
Spewing from the mouth of hell.  
Those that the beast is looking for,  
Listen in awe, and you'll hear him  
Bark at the moon.

*(To Chorus:)*

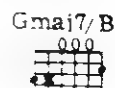


# YOU'RE NO DIFFERENT

By OZZY OSBOUR

Slow rock  $\text{♩} = 76$ 

8va-

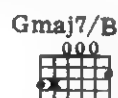


smile

*mp*

8va

1. How many times \_ can you put me down \_ 'til \_ in your  
2. 3. 4. 5. 6. (See additional lyrics)

*loco**mp*

heart you re - al - ise, \_

if you choose \_ to crit - i - cise \_ you choose \_ your

1. 3. 5.

Eno3rd Dno3rd Bno3rd



en - e - mies? \_

2. 4. 6.

Eno3rd Dno3rd Bno3rd



ci - e - ty. \_

Chorus:



To Coda

You're no dif - f'rent to me, \_\_\_\_\_ yeah. \_\_\_\_\_ You're no dif - f'rent no

1.3.



To next strain

2.4.

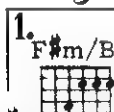


dif - f'rent to me. \_\_\_\_\_

dif - f'rent to me. \_\_\_\_\_



1.2. Guitar solo  
3. Instrumental vamp



D.S. %

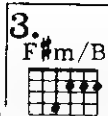


To next strain

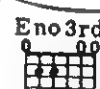
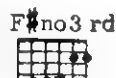
end solo

end solo





*D.S. al Coda*



Can't you see, — can't you see —  
Won't you see, — won't you see —



you're no dif - f'rent than me? —  
you're no dif - f'rent than me? —



*D.S.S. %%*

Coda

G A Bsus Bno3rd C#no3rd Dno3rd

dif - f'rent to me. \_\_\_\_\_ *Guitar Solo*

C#no3rd D E

*Repeat ad lib. and fade*

*Verse 2:*

Everything that I say and do  
In your eyes is always wrong.  
Tell me, where do I belong  
In a sick society? *(To Chorus:)*

*Verse 3:*

Look at yourself instead of looking at me  
With accusation in your eyes.  
Do you want me crucified  
For my profanity? *(To 4th Verse:)*

*Verse 4:*

Concealing your crimes behind a grandeur of lies,  
Tell me, where do I begin?  
If you think you're without sin  
Be the first to cast the stone. *(To Chorus:)*

*Verse 5:*

Living my life in a way  
That I choose,  
You say I should apologise.  
Is that envy in your eyes  
Reflecting jealousy? *(To 6th Verse:)*

*Verse 6:*

Tell me the truth and I'll admit  
To my guilt,  
If you'll try and understand.  
Is that blood that's on your hand  
From your democracy? *(To Chorus:)*



# NOW YOU SEE IT (NOW YOU DON'T)

By OZZY OSBOURNE

Heavy beat (♩ = 96)

Heavy beat (♩ = 96)

1. O - ver - bear - ing wom -  
 2. Can I ask a ques -  
 3. 4. 5. (See additional lyrics)

- an,  
 - tion;

d'you mak - ing it so hard for me.  
 think that you can take a blow?

N.C.

Now you've laid it down  
 This is why I al -



— for all — to see. — Yeah.  
— ways come — and go. — Yeah.



1.4.  
N.C.

2.3.5.  
N.C.



Chorus:



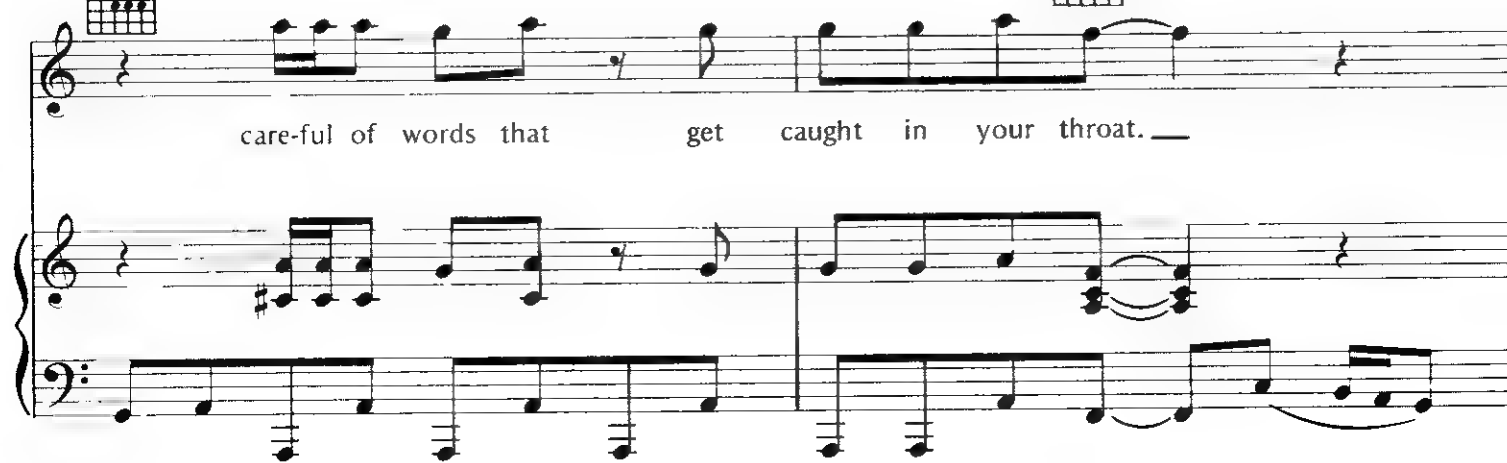
Now you see — it, now you don't — yeah; —

*f*

*sim.*



care-ful of words that get caught in your throat. —








Face the mu - sic, take it like a man, \_ yeah; \_



*To Coda*

giv-ing it to me an-y way that you can. \_ Yeah. \_

1.     *D.S.*    







Now you see \_ it, now you don't. \_

*mf*

19

Am F G/F F G/F

Now you see — it, now you don't. —

F 1. Am G/A Am G/A Am To next strain

Now you see — it, now you don't. —

2. Am G/A Am D.C. al Coda G/A F

Am Gsus



G Fmaj7-5 Fmaj7

*f* Instrumental Solo ad lib.

G Fmaj7-5

Fmaj7 G/F F G/F

D.S.S.

Coda

A D

*f*

1. **A** **F**

2. **F**

*sim.*

**G/F** **F** **G/F** **F**

**N.C.**

**ff**

*Verse 3:*

Everybody's feeling  
 Everything you've got to feel .  
 I've got something that you can conceal .

*Chorus:*

*Verse 4:*

Give me central heating .  
 Hope that I can pay the bill,  
 Making me forget my fear of hell.

*Verse 5:*

Must be luck in odd numbers .  
 Now you face me upside down.  
 I'm so far up I'm afraid to come back down.

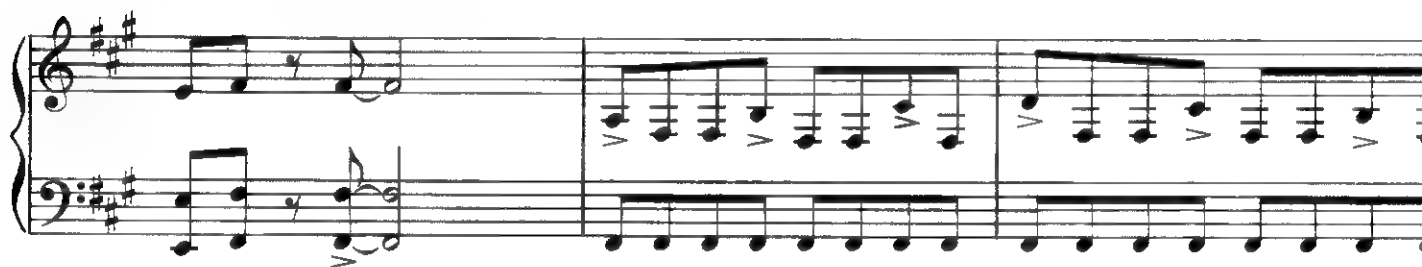
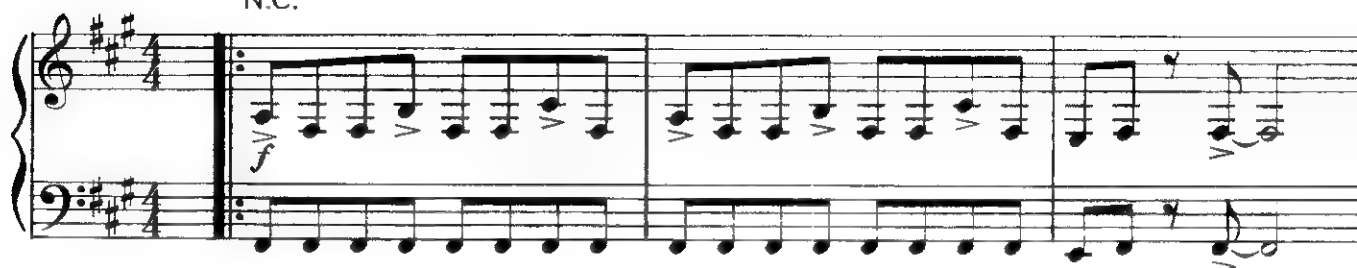
*Chorus:*

# ROCK 'N' ROLL REBEL

By OZZY OSBOURNE

Fast rock beat



N.C.






1. They could-n't see what I thought would be — so ob  
 2. They live their lives in fear and in — se — cur  
 3. (See additional lyrics)













vi - ous. — They hide be-hind the laws —  
 i - ty, — and all you do is pay —



— they make — for all — of us. — The  
 — for their — pros - per - i - ty. — The


Min - is - try of Truth that deals with pre - tense, — the  
 Min - is - try of Fear that won't let you live, — the


Min - is - try of Peace that sits on de - fense. — I'm  
 Min - is - try of Grace that does - n't for - give. —

G(-5) G G(-5) G



wash - ing my hands — of what they're try - ing to do; it's for me,  
Do what you will — to try and make me con - form;



A sus A C D



it's for me, and for you, and for you. — I'm just a  
I'll make you wish that you had nev - er been born, — 'cause I'm a



Chorus: Em

Em D A



1. rock 'n' roll — reb - el; — [?]  
2. rock 'n' roll — reb - el; — [?]  
3. (See additional lyrics)



Em D G A

tell you no lies. \_\_\_\_\_ They say I  
do what I please. \_\_\_\_\_ Yes, I'm a

Em D

wor - ship the dev - il; \_\_\_\_\_ they must be  
rock 'n' roll reb - el, \_\_\_\_\_ and I'm as

Em D G D To Coda 1. Em D

stu - pid or — blind. — I'm just a rock 'n' roll reb - el. —  
free as the — breeze. — I'm just a rock 'n' roll

2. Em D

D.C. reb - el. —



N.C.

*Instrumental solo ad lib.*

Bm

They'll try play-ing

*solo ends*

G

with your heart; — they know it rules — your head. If

C#
 F#m
 E
 D

they could read — be - tween — the lines, — you know they'd — see —

C#
 D
 E
 Bm
 G

— the real — thing. — *(Instrumental solo ad lib.)*

C#
 A
 G
 F#m
 Bm
 D
 A

Bm
 D
 C#
 D
 E

*D.C. al Coda*






reb - el. A rock 'n' roll







reb - el. I'm just a rock 'n' roll







reb - el.



Instrumental solo ad lib.

Repeat ad lib. and fade



### Verse 3:

God only knows why they couldn't see the obvious.  
Is it because that they manifest the incubus?  
The Ministry of War that got caught in the draught;  
The Ministry of Joy that still haven't laughed;  
When it's all boiled down and the day's at an end,  
I'll give you no bullshit and I'll never pretend.

### Chorus: 3

'Cause I'm a rock 'n' roll rebel,  
I'll tell you no lies.  
They say I worship the devil.  
Why don't they open their eyes?

(To Coda)



# CENTRE OF ETERNITY

By OZZY OSBOURN

Moderately (♩ = ca. 104)

N. C.

The first system of musical notation for 'Centre of Eternity'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to approximately 104 beats per minute. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a whole note rest, followed by a melodic phrase. The piano accompaniment consists of chords and single notes. The system ends with a fermata over a whole note chord.

The second system of musical notation. The vocal line continues with a melodic phrase, followed by a fermata. The piano accompaniment provides harmonic support with chords and single notes. The system ends with a fermata over a whole note chord.

The third system of musical notation. The vocal line continues with a melodic phrase, followed by a fermata. The piano accompaniment provides harmonic support with chords and single notes. The system ends with a fermata over a whole note chord.

Very Fast (♩ = 200)

Am

N. C.

1.4.5.6.

2.3.7.

1. There's no pres - ent, there's no  
2.3. (See additional lyrics)

fu - ture; I don't e - ven know a - bout the past. ——— It's all


time - less and nev - er - end - ing, and for me to take, it's all too vast. —

*Chorus:* ——— It — goes — for - ev - er and ev - er.

You — thought — you knew but you nev - er. There — goes —


to - mor - row.

G



Jour - ney to the cen - tre  
 Jour - ney to the cen - tre

A



of e - ter - ni - ty.  
 of e - ter - ni - ty.

Am



N.C.

To Coda

1.3.5.6.

2.

D.S.S.

D.S.



4.

*To next strain*

7.

*D.S.S. al Coda* % %

Half tempo ( $\sigma = \bullet$ )

I got to trav - el for-ev - er.

It's all — with - in —

— my mind, —

an end - less path — to en-deav - our. For-






Double tempo (♩ = ♩)



ev - er is


a long, long time.






Play 4 times



*Instrumental solo ad lib.*









Play 3 times N.C.



Play 3 times

*D.S.* 



*Coda* 



1.

2.

*Verse 2:*

The time is coming but also going ,  
 And it's leaving never to return .  
 Maybe forever it could be heaven,  
 But if it's hell then you can watch me burn.

*Chorus:*

*Verse 3:*

There's no secrets and no corruption  
 In the centre of infinity .  
 There's no limits in nonexistence,  
 And no beginning to my destiny.

*Chorus:*





# SO TIRED

39

By OZZY OSBOURNE

Moderately slow ♩ = 88

Chord diagrams: A, C#m7, D, Dm6/F, E/G#, F#m7, D, E.

1. Time has come to say — good - bye. —  
2. (See additional lyrics)

I know it's gon - na make — you cry. —



But you be - long to an - oth - er, my love. —

*mf*



And half a love, — that just is - n't e - nough.. I am

*cresc.*

Chorus:

A6



so — tired, (Bkgrd.) So tired. and I just can't wait a, -



round for you. —

I — am — so — tired, So





tired. and I al - ways thought we'd see it through, — yeah. —



D.C.



And — I of - ten sit and won - der why —




you're not with me to - night: —



I stay - ed at home re - main - ing

So Tired 5 3



C#m7



true, —

while you

do

what you wan - na

do. —

*To next strain**D.S.S. al Coda*

Yeah.

am —

*Instrumental Solo ad lib.**D.S.*

And — I

*Coda*

see it through, - yeah.

Esus



E



A



A/G#



F#m



D



E



So tired, so tired.

So tired, so tired.


So tired, so

tired, dear. \_

*poco rit.**Verse 2:*

I've waited all this time for you;  
 Believed your promises were true.  
 I keep believing that you mean what you say.  
 Be mine tomorrow ; now tomorrow's today.

*(To chorus:)*

Fast rock shuffle (♩ = 152) 

[illegible]

burn - ing the can - dle at both  
you know you'll have to pay the

ends, con - it's true. — You know the  
sequence. — Now you're oo -

writ - ing's on the wall; —  
sessed with such a pace; —

why do you ride to take a fall? —  
now slow and stead - y wins the race. —

E

D/F#

G

C

Bsus

B

G

C

Bsus

Slow Down - 6 - 2

B

C#m<sub>0</sub>

Chorus:

A

Slow down, —

you're mov - ing way too —

ff

fast; —

slow down, —

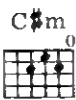
you

know you'll nev - er — last. —

Slow down, —

— your haste is mak - ing — waste; —





slow down, \_\_\_\_\_ and join the hu - man



1.

2.

race. \_\_\_\_\_ Yeah! \_\_\_\_\_




1. Am

2. Am

cresc.

F

G

*ff Instrumental Solo ad lib.*

Am

1.

2.

C

Bdim

Bb

Slow Down - 6 - 5

Detailed description: This is a musical score for piano, consisting of four systems of staves. The first system has two staves with a treble and bass clef. The treble staff contains a series of triplets, with a first ending bracketed and a second ending bracketed. The bass staff has a few notes with accents. Above the first staff is a chord diagram for Am. Above the second staff is a chord diagram for Am. The second system also has two staves. The treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a few notes. Above the first staff is a chord diagram for F. Above the second staff is a chord diagram for G. The third system has two staves. The treble staff has a long note with a first ending bracketed and a second ending bracketed. The bass staff has a series of eighth notes. Above the first staff is a chord diagram for Am. Above the second staff is a chord diagram for C. The fourth system has two staves. The treble staff has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass staff has a series of eighth notes. Above the first staff is a chord diagram for Bb. Above the second staff is a chord diagram for Bb.

A

C(add 9)

C

D/C

C

D/C

D

Bsus

Coda

Repeat ad lib. and fade

race, \_\_\_\_\_ race. \_\_\_\_\_

*Verse 3:*

You seem to run around and round in vain ;  
 People are saying that you've gone insane .  
 Tell me just what you're running from?  
 One day you're here and the next you're gone .

*Chorus:*

# WAITING FOR DARKNESS

By OZZY OSBOURNE

Moderately fast (♩ = 118)

Em

*mf*

Cmaj7

G

D/F#

Em

1. Wait - ing for dark - ness,  
2. Play - ing with fire, —  
3. 4. (See additional lyrics)

*mf*

C/E

G/E

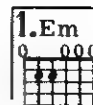
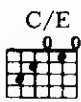
D/E

why does - n't an - y - bod - y see — now? —  
but they're scream - ing when — they're burned, — yeah..

Em

Deaf - ened by si - lence,  
Out of the sun - light,

why does - n't an -  
has - n't an -



- y - bod - y hear? \_\_\_\_\_  
 - y - bod - y learned? \_\_\_\_\_



D.S.

I'm wait- ing for dark - ness.



I know what they'll find; — it's in their mind. — It's what they



want to see. Spare me from the light; — here comes the night. —



**Chorus:**

**To Coda I** **To Coda II**

And here I'll stay; — wait - ing for dark - ness.

*mf*

I'm wait - ing for dark - ness. I'm wait - ing for dark -

— ness. I'm wait - ing for dark - ness.

1. **G** **D/F#** *D.S. al Coda I* 2. **G** **D/F#** *D.S.* 3. **G** **D/F#** *D.S. al Coda II*

The musical score is written for guitar and piano. The guitar part is in treble clef with a key signature of one sharp (F#). It includes several guitar-specific notations: D/C, C, G, D/F#, Cmaj7, and Em, each accompanied by a fretboard diagram. The piano part is in bass clef. The score is divided into sections by double bar lines. The first section is the Chorus, which includes the lyrics 'And here I'll stay; — wait - ing for dark - ness.' and 'I'm wait - ing for dark - ness.' The second section is a bridge or instrumental interlude, marked with 'mf' (mezzo-forte). The third section is a final chorus, marked with 'D.S. al Coda I' and 'D.S. al Coda II'. The score ends with a final chord of G and D/F#.

*Coda I*

stay, — wait - ing for — dark - ness. — You

got - ta be - lieve, — you got - ta be - lieve — it's — true. —

— I'm wait - ing for — dark - ness. — I just can't con - ceive — why

dark - ness is o - ver - due. —

*R.H.*

*N.C.*

*C*

*C(add9)*

*C*

*Cadd9(#11)*

*D7sus*

*D7*

*D7sus*

*D7*

*C/E*

*Cadd9/E*


*C(add#11)/E*

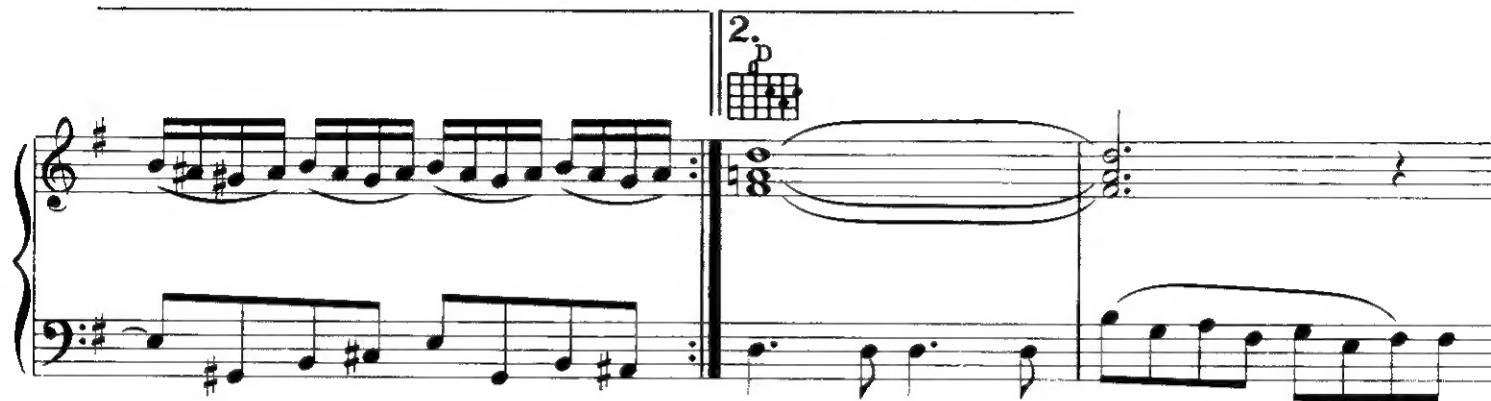
*D7sus*










*D7*

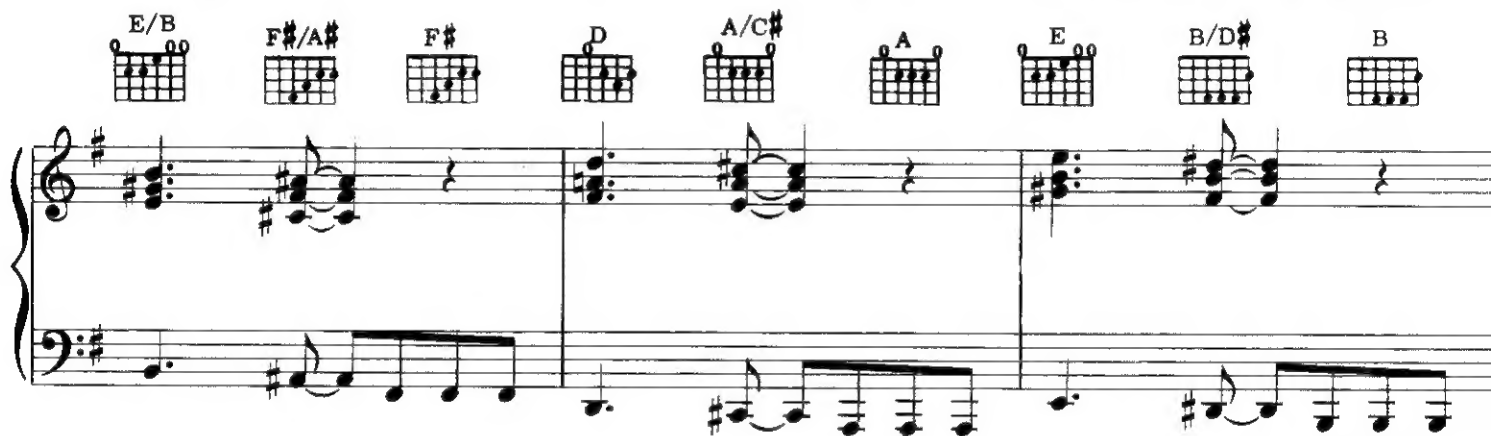
E/B  F#m/A#  F#  E/B  F#m/A#  F#m/B F#m/C#  1. F#  E 









2. 

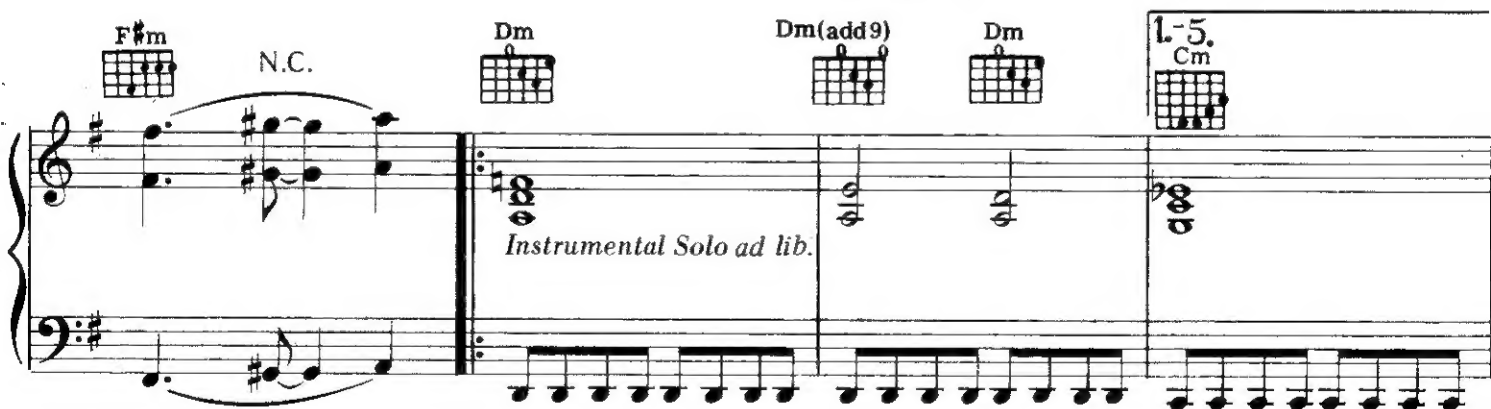





E/B  F#m/A#  F#  D  A/C#  A  E  B/D#  B 



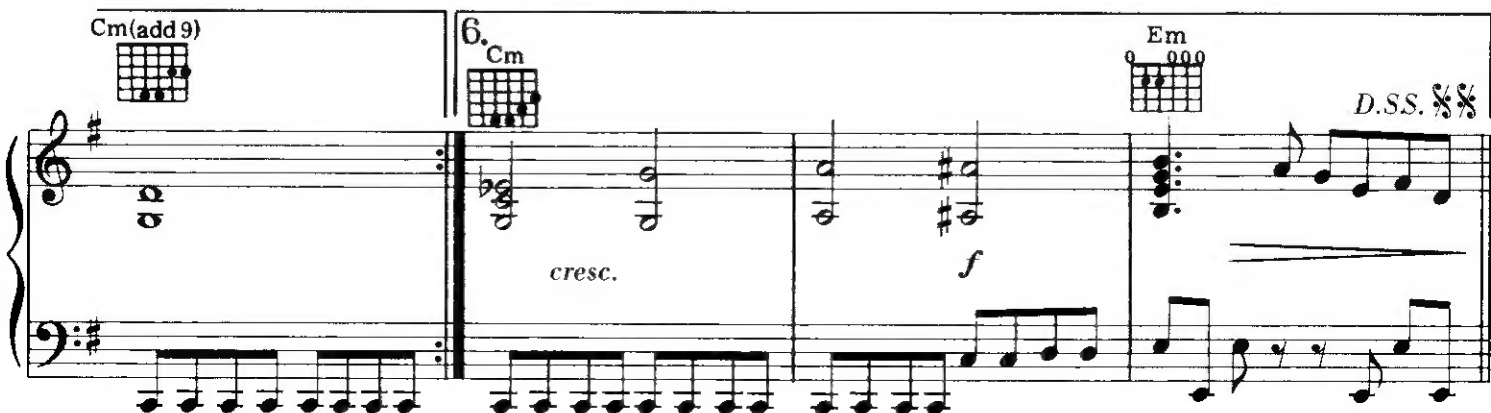
F#m  N.C.  Dm  Dm(add9)  Dm  1-5. Cm 

*Instrumental Solo ad lib.*



Cm(add9)  6. Cm  Em 

*cresc.* *f* *D.S.S. &&*



*Coda II*

ness. I'm wait - ing for dark -

1.2.3. D/C C 4. D

ness. I'm wait - ing for dark -

C D C D N.C.

*Verse 3:*

Promise me rebirth,  
And then you tear me from the womb.  
Give me my freedom,  
And then you lock me in a tomb.

I know what they'll find ;  
It's in their mind ;  
It's what they want to see.  
Spare me from the light ;  
Here comes the night ,  
And here I'll stay.

*Chorus:*

Waiting For Darkness - 6 - 6

*Verse 4:*

Who knows the answers ?  
Is it friend or is it foe ?  
Don't ask me questions.  
There are things you should not know.

I know what you'll find ;  
It's in your mind ;  
It's what you want to see.  
Spare me from the light.  
Here comes the night ,  
And here I'll stay.

*Coda II*

## Diary Note 1984 A.D.

In the sanctuary of sanity, there is a space where time and emotion layed a foundation on which I wanted to build monsters. In my haste on a hot summer night, amidst a full moon, near the moors of my country home, I wandered into a cemetery feeling helpless and overshadowed by an ominous presence. I knew terror was at hand, but could not discern between reality and abstraction. The question of life and death became paramount. As its presence made itself known to me... it was as if an involuntary vision forced itself within my own being. It was at first a nebulous conception, its imagery was exotic; but, its unreal charm soon turned itself into a chilling, funereal and depressing physical sensation. I found myself Barking at The Moon. Emotionally affected by the experiences within my life, this soul-stirring sensation was leaving more than an impression on my mind. My body felt as if a transmutation was taking place. I was made motionless, possessed and hypnotized with my own metamorphosis. The irrational turned into the bizarre—and then into the monstrous...and, still there was the moon.

—Ozzy Osbourne





BARK AT THE MOON  
YOU'RE NO DIFFERENT  
NOW YOU SEE IT (NOW YOU DON'T)  
ROCK 'N' ROLL REBEL  
CENTRE OF ETERNITY  
SO TIRED  
SLOW DOWN  
WAITING FOR DARKNESS



15800 N.W. 48th Avenue  
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